M. Oldridge

IMPORTANT

DRAWINGS AND PICTURES.

1865
Mar. 24
LoChD
c.2

CATALOGUE

OF

A HIGHLY IMPORTANT ASSEMBLAGE

OF

WATER-COLOUR DRAWINGS

AND

ENGLISH PICTURES,

Including SEVENTEEN SPLENDID PICTURES,

The Property of the late JOHN DAVIS, Esq.,

Of Cranbrook Park, Ilford;

TWENTY-TWO MAGNIFICENT WORKS OF

J. M. W. TURNER, R.A.;

TWENTY VERY FINE WORKS OF D. COX;

TWENTY BEAUTIFUL DRAWINGS,

The Property of SIR HUGH HUME CAMPBELL, Bart.;

ETC. ETC.:

Which will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8, KING STREET, ST. JAMES'S SQUARE,

On FRIDAY, MARCH 24, 1865,

And following Day,

AT ONE O'CLOCK PRECISELY.

L. 28402

May be publicly viewed Two days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8, *King Street, St. James's Square, S.W.*

[John Pound]; [H.T. Ryall]; [Sir Hugh Hume Campbell]

ILAP86-D2411

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required;* in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

IV. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale, Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of any Lot.

V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

First Day's Sale.

On FRIDAY, MARCH 24, 1865,

AT ONE O'CLOCK PRECISELY.

4.0.0 1 Roger Fenton's Photographs of English Cathedrals: 20 fine large plates—*half bound folio*

3.15. 2 Another copy

4.0. 3 Roger Fenton's Photographs of Landscapes: 20 fine large plates—*half bound folio*

4.0.0 4 Another copy

DRAWINGS.—*Framed and Glazed.*

F. WATTS.

3.10. 5 A river scene

BLARENBERGHE.

1 5. 6 A pair of landscapes

T. EARL.

10.10. 7 Dogs and Hedgehog

31.0.0

31.0.0

F. LEE BRIDELL.

1.3. 8 A view on the Rhine

G. SHALDERS.

14.0.0 9 A landscape, with sheep

F. GOODALL, R.A.

2.0.0 10 A study of a peasant

T. M. RICHARDSON.

8.8. 11 A Scotch lake-scene, with a castle

SIR A. W. CALLCOTT, R.A.

1.10. 12 A landscape, with a castle

E. RIECK.

25.14.6 13 A View in Switzerland

WHITEFORD.

3.7. 14 Grapes, Pear, and Nuts

W. LEE.

5.5. 15 Head of a Girl—oval

D. ROBERTS, R.A.

27.6. 16 View of a Scotch Mansion

G. DODGSON.

19.19. 17 Interior of a Cathedral

139.12.6.

139.12.6.

C. STANFIELD, R.A.

18.7.6 18 A Lake Scene, with boats and figures

E. LUNDGREN.

23.2.6 19 An Eastern Interior, with numerous figures

J. D. WATSON.

44.2. 20 Lovers in a Landscape

E. LUNDGREN.

12.12. 21 Head of a Girl—oval

J. E. MILLAIS, R.A.

15. . 22 The Maid of Avoraine

CARL WERNER.

66.3. 23 An Eastern Interior, with numerous figures

BIRKET FOSTER.

29. 8. 24 A River Scene, with a church and wooden bridge

J. E. MILLAIS, R.A.

7.10. 25 The Desecration of the Tomb of Queen Matilda—*in pencil*

CHARLES CATTERMOLE.

26.15.6 26 The Sacking of a Mansion

~~J. D. WATSON.~~

26 The Lovers

382.13.0

382.13.0

The following are the Property of
SIR HUGH HUME CAMPBELL, Bart.

BY COPLEY FIELDING.

24.3. 27 A LAKE SCENE
18.18. 28 A RIVER SCENE, with anglers
17.17. 29 A LANDSCAPE, with a peasant on a road
15.15. 30 A LAKE SCENE, with two figures
16.16. 31 A VALLEY, with cattle
22.1. 32 A RIVER SCENE, with cattle and figures
17.16. 33 A RIVER SCENE, with cows
13.2.6 34 A MOUNTAINOUS RIVER-SCENE
16.5.6 35 A RIVER SCENE, with cattle
18.7.6 36 A RIVER SCENE, with figures

Averett
Amt 22.0.0

J. MARTIN.

13.13. 37 A CORNFIELD

J. J. JENKINS.

10.10. 38 A CORNFIELD

G. CATTERMOLE.

65.2. 39 A SCENE FROM MACBETH

Hyl.

G. CATTERMOLE.

88.4. 40 THE COMPANION

E. H. CORBOULD.

2.0.0 41 BOTTOM, with fairies

742.14.0

T. S. COOPER, A.R.A.

42 THREE SHEEP, in a landscape

S. PROUT.

43 IN THE FORUM AT ROME

S. PROUT.

44 THE TEMPLE OF PEACE. *The companion*

J. M. W. TURNER, R.A.

45 EXETER FROM THE RIVER. *The celebrated Work. Engraved in "The England and Wales" series*

Drawings by DAVID COX,
chiefly obtained by the owner from the Artist.

46 GIPSIES

47 SUNSET

48 CLOUDY DAY

49 FISH BOYS

50 POND AND RUSHES

51 TIMBER WAGGON

52 MISSING FLOCKS

53 COLLECTING THE FLOCKS

54 BOLTON ABBEY

W. HUNT.

54*A VASE OF FLOWERS. *A splendid example*

A DIFFERENT PROPERTY.

3395.16.0

T. M. RICHARDSON.

207.10.0 55 BORROWDALE, CUMBERLAND, with figures and cattle. *The chef-d'œuvre of the Artist, painted for the present owner*

Not clear as Drawings Sell

T. EARL.

9.9.0 56 THE PRIZE FIGHTER

L. HAGHE, 1862.

84.0.0 57 THE SOUP KITCHEN IN THE OLDEN TIME. *An important example*

T. EARL.

10.10.0 58 "DIGNITY"

NASH.

14.14.0 59 OLD BARONIAL INTERIOR

G. BARRETT.

16.4.6 60 A LANDSCAPE—"twilight effect"

S. PROUT.

64.1.0 61 LEANING TOWERS OF BOLOGNA

Hyl

COPLEY FIELDING.

63.0.0 62 A LANDSCAPE, with a Castle

Hyl

D. COX.

81.18. 63 A COAST SCENE: unloading fishing boats

3946.10.6

3946.10.6

W. HUNT.

30.9.0 64 My Lady's Boudoir. *An interior of high quality*

F. TAYLER.

34.13.0 65 Return from Deer Stalking

D. COX.

34.13.0 66 A Landscape, with sheep

W. S. COLEMAN.

4.4.0 67 "The Coquette"

W. MULREADY, R.A.

24.3.0 68 "A Seated Figure:" life study. *Purchased at the Artist's sale*

COPLEY FIELDING.

241.10.0 69 GLEN LOCHY, LOCH TAY. *A splendid example*

T. EARL.

10.10.0 70 Pointer and Setter

COPLEY FIELDING.

37.16.0 71 A Coast Scene, with fishing-boats in a squall. *A beautiful work*

D. ROBERTS, R.A.

53.11.0 72 The Pass of Pancorbo, Pyrenees

W. CALLOW.

35.14.0 73 View on the Moselle

4.10 Havill - River Scene

4.458.3.6

4450·3·6

READ.

44·2·0 74 The Cathedral of Bruges

BIRKET FOSTER.

84·0·0 75 View in Hampshire

COLLINGWOOD SMITH.

7·15·0 76 A Devonshire Stream

W. LEE.

6·0·0 77 The Fisherman's Wife

MULLER.

3·0·0 78 View near Chobham

E. RICHARDSON.

7·0·0 79 Dunderan Castle

J. D. HARDING.

24·0·0 80 A Landscape, Windsor Castle in the distance

D. ROBERTS, R.A.

18·7·6 81 Gibraltar

F. W. TOPHAM.

19·19·0 82 An Irish Road Scene

D. ROBERTS, R.A.

25·4·0 83 The Castle of Sternfels

4694·11·0

4694·11·0

SIR A. W. CALLCOTT, R.A.

12·12·0 84 High Tower, on the Moselle

S. PROUT.

64·1· 85 The Temple of Peace, Rome

A. W. HUNT.

86 The Jungfrau

T. STOTHARD, R.A.

19·19· 87 Philip De Comines Reading his Memoirs before the Court. *From the Rogers' Collection*

E. WARREN.

42. 0.0 88 A Wood Scene, with timber carriage

T. STOTHARD, R.A.

18·18· 89 Ruth and Boaz

SIR EDWIN LANDSEER, R.A.

25·4· 90 The Startled Deer. *From the Collection of Lady Blessington*

J. D. HARDING.

24.3, 91 The Falls of the Rhine

J. NASH.

11·11· 92 The Gallery, Aston Hall

L. HAGHE.

31.10. 93 A Scene in a Belgian Hall

4944.9·0

4944.9.0

W. L. LEITCH.

46.4.0 94 On the Lago Maggiore

J. BRETT.

~~3.13.6 95 A View in Switzerland~~

SIR D. WILKIE, R.A.

3.13.6 96 A Turkish Lady and Child

COPLEY FIELDING.

71.8.0 97 THE BAY OF NAPLES. *A large and very beautiful work*

COPLEY FIELDING.

13.13.0 98 Ambleside

S. PROUT.

107.2.0 99 A GRAND VIEW OF THE CITY OF METZ. *Very fine*

S. PROUT.

37.16.0 100 The Place Jeanne d'Arc, Rouen

S. PROUT.

28.17.6 101 The Entrance to a Cathedral

S. PROUT.

21.0.0 102 The Well

S. PROUT.

28.7.0 103 Old Houses

£302.10.0

£302·10·0 G. CATTERMOLE.

15·15·0 104 THE REFECTORY

G. CATTERMOLE.

5. 5·0 105 INTERIOR OF A CHURCH

G. CATTERMOLE.

6·15·0 106 INTERIOR OF A CHURCH

C. STANFIELD, R.A.

37. 16.0 107 THE STIRRUP CUP

F. W. TOPHAM.

14·14·0 108 A LANDSCAPE, with figures

T. GIRTIN.

20·0·0 109 VIEW OF AN ABBEY AND BRIDGE

T. GIRTIN.

13·13·0 110 JEDBURGH ABBEY AND VILLAGE

MORLAND.

7·15·0 111 A LANDSCAPE, with figures

E. DUNCAN.

17. 6.6 · 112 ULLESWATER

E. DUNCAN.

20.9.6 113 A LANDSCAPE

4·4·, 113× View Wuckerlin Callow

£456·2·6

£456.2.6

PICTURES.

F. FOOT.

10.10.0 114 The Rocky Bed of the Erme

F. FOOT.

10.0.0 115 A Devonshire Hedgerow

4.15.0 116 A sketch on Dartmoor—storm approaching—sunset

F. FOOT.

6.10.0 117 On the River Dart

W. BARRAUD.

12.1.6 118 "At Home"

W. HOGARTH, 1725.

2.5.0 119 Portrait of Bishop Hoadley

T. GAINSBOROTGH, R.A., 1756.

2.10.0 120 Portrait of Philip Thicknesse, Esq., Governor of Languard Fort, Suffolk

£505.14.6

End of First Day's Sale.

Second Day's Sale.

On SATURDAY, MARCH 25, 1865,

AT ONE O'CLOCK PRECISELY.

The following are
the Property of H. T. RYALL, Esq.

J. DEARLE.

4. 0.0 121 A View in Wales

J. DEARLE.

9. 9. 0 122 An English Landscape

STYLE OF LANDSEER.

2. 2. 0 123 A Dog's Head

J. DEARLE.

3. 10. 0 124 A Bit in North Wales

J. WARD, R.A.

10.6 125 Pigs

19. 11. 6

19.11.6

54 5.5.0 J. B. PYNE.

126 WHITBY PIER AND LIGHTHOUSE

R. P. BONINGTON.

2.12.6 127 A RIVER SCENE, with boats

E. LAMBINET.

14.3 6 128 A VIEW NEAR DATCHET

LIVERSIEGE.

2 12.6 129 INTERIOR, with a page

6 J. DEARLE.

5.10 , 130 A VIEW IN NORTH WALES

12 E. RIECK.

21.0.0 131 A COAST SCENE—sunset

2 H. T. RYALL.

9.19.6 132 A VIEW NEAR COOKHAM

2 R. ANSDELL, A.R.A.

16.5-6 133 A DOG AND DUCK

5-5-05

R. ANSDELL, A.R.A.

3.3 . 134 GROUSE

E. RIECK.

10.10 . 135 A COAST SCENE—moonlight

S. P. DENNING.

27.6 . 136 DEER-STALKERS. *A beautiful copy in water-colours, from Sir E. Landseer*

117.19.0

H. T. RYALL.

137 PORTRAIT OF THE EMPEROR NAPOLEON III. *An exquisite drawing in pen and ink*

SIR T. LAWRENCE.

138 PORTRAIT OF A GENTLEMAN

FRENCH SCHOOL.

139 A LADY AND ATTENDANT

SIR P. LELY.

140 PORTRAIT OF THE COUNTESS OF WARRINGTON

SIR P. LELY.

141 PORTRAIT OF A LADY

VAN DYCK.

142 CUPID

RUBENS.

143 MIDAS

VAN DE VELDE, After.

144 A SEA VIEW, BY KNELL

A DIFFERENT PROPERTY.

SINGLETON.

3.2.6 145 Lord Stafford Taking Leave of his Children

GREUZE, After.

3.3. 146 A girl's head

GREUZE (Style of).

1.15. 147 A girl's head

LANCRET.

21.0.0 148 A Fete Champetre. *Very elegant*

P. NASMYTH.

Enough

55.19.0 149 A Landscape

C. R. LESLIE, R.A.

22.1. 150 Portrait of Sir F. Chantry

W. METCALFE.

3.15. 151 A Bavarian Water-mill

G. MORLAND.

23.12.6 152 A Peasant feeding Pigs

DAVIES (of Worcester).

6.15. 153 "Wayside Rest"

F. W. HULME.

25.4.0 154 The Lugwy at Pont-y-Pair, North Wales

W. E. FROST, A.R.A.

38.17.0 155 Venus Lamenting the Absence of Adonis. *The finished study of Academy picture*, 1861

F. PICKERSGILL, R.A.

29.8.0 156 From the 'Fairie Queen'

399.1.6

W. WYLD.

18.18.0 157 A View in the Forest of Fontainebleau

SAIN.

8.18.6 158 The Doll

W. BRADLEY.

20.9.6 159 A Bacchante

Wm Cox

LOIRE.

12.12.0 160 Childhood's Happy Days

T. CRESWICK, R.A.

45.3.0 161 Snowdon from Capel Curig

J. B. BEDFORD.

43.1.0 162 ENID HEARS OF GERAINT'S LOVE

. . . . . "She found,
Half disarray'd as to her rest, the girl;
Whom first she kiss'd on either cheek, and then
On either shining shoulder laid a hand,
And kept her off and gazed upon her face,
And told her all their converse in the hall,
Proving her heart."—*Idylls of the King.*

Exhibited at the Royal Academy, 1862

C. ISABEY.

22.1.0 163 ON THE QUAY, ROUEN. *A very fine specimen*

PEYROL BONHEUR.

10.10. 164 POULTRY

C. BAXTER.

31.19.6 164*THE WREATH. *A beautiful example*

632.14.0

J. D. HARDING.

15.13.0 165 A VIEW IN WHARFDALE

A. JOHNSTON.

42.0.0 166 A GIRL READING. *The exhibited work*

W. MULREADY, R.A.

86.2.0 167 VILLAGE SCENE WITH FIGURES—winter

H. HALL PICKERSGILL (THE LATE).

8.18.6 168 A ROMAN PEASANT GIRL

6.16.6 168× Raymond

F. W. HULME, 1852.

42.10.6 169 A SCENE ON THE CONWAY, NORTH WALES. *From the Portland Gallery. Exhibited at the Exposition Universelle at Paris*

T. BROOKS.

40.19. 170 "FRIENDS IN AFFLICTION"

W. P. FRITH, R.A.

37.16. 171 THE LAY OF THE LAST MINSTREL. *Obtained by the owner from the Artist*

H. HALL PICKERSGILL (THE LATE).

5.5. 172 A STUDY FOR A MADONNA

VERSCHUUR.

78.15. 172* AN INTERIOR, with horses

995.0.6

J. SANT, A.R.A., AND D. ROBERTS, R.A.

441.0.0 173 THE JOURNEY TO EMMAUS,—Luke xxiv., 13 to 31. The figures by J. Sant, A.R.A.; the view of Jerusalem, Mount of Olives, &c., by D. Roberts, R.A. *The copyright reserved*

F. LEIGHTON, A.R.A.

168.0.0 174 JEZEBEL AND AHAB, HAVING CAUSED NABOTH TO BE PUT TO DEATH, GO DOWN TO TAKE POSSESSION OF HIS VINEYARD; THEY ARE MET AT THE ENTRANCE BY ELIJAH THE TISHBITE. "Hast thou killed, and also taken possession?" *A remarkably fine and important work of this great Master. Exhibited at the Royal Academy*, 1863

E. W. COOKE, R.A.

58.16.0 175 HASTINGS BEACH

E. W. COOKE, R.A.

75.12.0 176 A DUTCH LANDSCAPE

PICTURES BY DAVID COX.

Chiefly obtained by the owner from the Artist.

66.3.0 177 COTTAGE AT BRIXTON

117.12.0 178 A HAYFIELD

98.14.0 179 COTTAGE AT DULWICH

52.10 - 180 DRIVING THE FLOCK

42.0.0 181 BRIDGE AND STREAM

82.12.0 182 WHITE PONY ON A HEATH. *Painted on an oak panel from an old church in Wales*

64.1.0 183 THAMES WHERRY

263.11.0 184 WIND, RAIN, AND SUNSHINE Mr. Cox

105.0.0 185 BIG MEADOW, BETTWS-Y-COED Mr. Cox

J. E. MILLAIS, R.A.

206.17. 185A THE GREEK SLAVE. *A beautiful example*

C. BAXTER.

147.0.0 185B THE LOCKET. *A charming work*

152.50 Elmore

3137.0.6

3137.0.6

The following splendid Works of J. M. W. TURNER, R.A., have never before been before the Public, and are in a perfectly pure and genuine state.

DRAWINGS.

J. M. W. TURNER, R.A.

483.0.0 186 A VIEW OF A TOWN IN THE TYROL, on the bank of a river, with figures and boats—22 *in.* by 15½ *in.*

J. M. W. TURNER, R.A.

420.0.0 187 A RIVER SCENE IN THE TYROL, with a castle on a height, and figures in the foreground—moon rising—22 *in.* by 15½ *in.*

J. M. W. TURNER, R.A.

157.10.0 188 A LAKE SCENE, with mountains on either side—13½ *in.* by 9½ *in.*

J. M. W. TURNER, R.A.

158.11.0 189 A VIEW IN THE TYROL: "Going to Market"—11½ *in.* by 9½ *in.*

J. M. W. TURNER, R.A.

84.10.0 190 THE PASS OF ST. BERNARD—11½ *in.* by 9½ *in.*

J. M. W. TURNER, R.A.

286.15.0 191 A TOWN ON A RIVER IN SAVOY, with a boat and figures in the foreground—14¼ *in.* by 10½ *in.*

3727.4.6

J. M. W. TURNER, R.A.

304.10 192 A TOWN ON A RIVER, with figures in a boat—14½ *in.* by 10 *in.*

J. M. W. TURNER, R.A.

49.17. 193 SUNRISE—*a sketch*—14¼ *in.* by 10 *in.*

J. M. W. TURNER, R.A.

50.8.0 194 SUNSET—the companion—14¼ *in.* by 10 *in.*

PICTURES.

J. M. W. TURNER, R.A.

472.10.0 195 AN ITALIAN LANDSCAPE, with bridges and figures in the foreground—46 *in.* by 34 *in.* *Engraved in the 'Liber Studiorum'*

J. M. W. TURNER, R.A.

504.0.0 196 A LANDSCAPE, with the woman with the tambourine —the companion—46 *in.* by 34 *in.* *Engraved in the 'Liber Studiorum'*

J. M. W. TURNER, R.A.

316.10.0 197 THE BEACON ON THE ROCK—38 *in.* by 23 *in.*

J. M. W. TURNER, R.A.

210.0.0 198 OFF MARGATE PIER—24 *in.* by 18 *in.*

J. M. W. TURNER, R.A.

157.10.0 199 MORNING AFTER THE WRECK—19 *in.* by 13 *in.*

5791.19.6

J. M. W. TURNER, R.A.

168.0.0 200 KINGSGATE BAY, near Margate, emigrants landing—24 *in.* by 18 *in.*

J. M. W. TURNER, R.A.

69·6·0 201 SQUALLY WEATHER—18 *in.* by 12 *in.*

J. M. W. TURNER, R.A.

52·10·0 202 WRECKERS—early morning—21½ *in.* by 14 *in.*

J. M. W. TURNER, R.A.

131· 6·0 203 SUNSET: a study for 'The Old Temeraire'—19½ *in.* by 12½ *in.*

J. M. W. TURNER, R.A.

136·10·0 204 OFF MARGATE—a hazy morning—24 *in.* by 15 *in.*

J. M. W. TURNER, R.A.

162·15·0 205 A VIEW OFF MARGATE—evening—18 *in.* by 12 *in.*

J. M. W. TURNER, R.A.

206 PALESTRINA: a composition—55 *in.* by 98½ *in.*

"Or from those mural rocks high crowned Præneste,
Where misdeeming of his strength the Carthagenian stood,
And marked with eagle-eye Rome as his victim."

MSS. *Fallacies of Hope.*

The celebrated work. From the Collection of the late Elhanan Bicknell, Esq., who obtained it direct from the Painter. Exhibited at the Royal Academy, 1830

2205·0·0

J. C. HORSLEY, R.A.

377·10·0 206A THE BASHFUL SWAIN. *One of the finest works of the Master. Exhibited at the Royal Academy,* 1864

9304·16·6

9304.16.0

The following are the Property of JOHN DAVIS, Esq., Deceased, late of Cranbrook Park, Ilford, Essex; and Sold by Order of his Executors.

W. MÜLLER.

656.5.0 207 "THE SPHINX." *A very grand and fine work. From the Collection of Charles Meigh, Esq. Exhibited at Manchester,* 1857; *and the International Exhibition,* 1862.

J. R. HERBERT, R.A.

231.0.0 208 BOAR HUNTERS RETURNING TAKING REFRESHMENT AT THE GATE OF A MONASTERY. *A very fine example. From the same Collection*

F. R. LEE, R.A., AND F. GOODALL, R.A.

99.15.0 209 A LANDSCAPE, with figures at a well. *A beautiful joint work. From the same Collection*

T. CRESWICK, R.A.

176.8.0 210 A LANDSCAPE, with cattle on a road—upright

C. STANFIELD, R.A.

2215.10 211 A VIEW ON THE MAAS, NEAR DORT; market people waiting for the evening tide. *A splendid chef-d'œuvre, painted for the late Sir Robert Peel. Exhibited at the Royal Academy,* 1850; *Manchester,* 1857; *International Exhibition,* 1862. *Purchased from the Artist*

12683.14.6

12683.14.6

T. CRESWICK, R.A.

572.10.0 212 "OVER THE SANDS." *Painted for the late Mr. Davis. Exhibited at the Royal Academy*, 1851; *Manchester*, 1857, *and the International Exhibition*, 1862

D. ROBERTS, R.A.

840.0.0 213 THE SURPRISE OF THE CARAVAN. *One of the Artist's most important works, painted for the late Mr. Davis. The white horse was painted by T. S. Cooper, A.R.A. Exhibited at the Royal Academy* 1851, *and at the International Exhibition* 1862

T. S. COOPER, A.R.A.

304.10. 214 GOATS AND SHEEP. *Exhibited at the Royal Academy*, 1849. *Purchased from the Collection of Sigismund Rucker, Esq.*, 1852

MISS A. F. MUTRIE.

71.8.0 215 FRUIT AND FLOWERS. *Exhibited at the Royal Academy*, 1852, *where it was purchased*

E. W. COOKE, R.A.

640.10 216 DUTCH FISHING-BOATS. *Purchased from the Artist*, 1852

D. ROBERTS, R.A.

1911.0.0 217 THE INTERIOR OF ST. STEPHEN'S, VIENNA. *A most perfect and beautiful work of the Master. Painted for the late Mr. Davis. Exhibited at the Royal Academy*, 1853; *Glasgow*, 1853; *Manchester*, 1857; *International Exhibition*, 1862

17023.12.6

17023·12·6

Amount any Price

J. C. HORSLEY, R.A.

367·10·0 218 MILTON DICTATING 'SAMSON AGONISTES'

"O dark, dark, dark, amid the blaze of noon,
Irrecoverably dark, total eclipse
Without all hope of day!
O first created beam, and thou great Word,
Let there be light, and light was over all;
Why am I thus bereav'd thy prime decree?"

Vide 'Samson Agonistes.'

"Milton composed the poem of 'Samson Agonistes' (in which is found the pathetic lament for the infirmity of blindness with which he was afflicted) towards the close of his life, when he resided in the neighbourhood of Bunhill Fields, Cripplegate. At that time his constant companions, who acted as amanuensis and reader to him, were his wife (Elizabeth Minshull) and Thomas Elwood, his young friend the Quaker. Milton lies buried in the chancel of St. Giles's, Cripplegate."—*Vide 'Life of Milton, and Autobiography of Thomas Elwood.'*

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